

# Prang's Chromo.

A JOURNAL OF POPULAR ART.

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No. 3.

## PRANG'S AMERICAN CHROMOS.

A FULL list of our American chromos and half-chromos, with size and retail price, will be found on the last page of this paper.

### BRICHER'S LANDSCAPES.

Mr. Bricher is a well-known Boston artist, whose representations of American scenery, and especially of autumnal scenery, have always been received with much favor. Our chromos are reproductions of some of his most popular sketches. The companion-pictures—"Early Autumn on Esopus Creek," and "Late Autumn in the White Mountains"—are among the most favorite chromos of landscapes that have ever been introduced into this country. The "Six American landscapes" are little gems, charming in composition as well as in color. Their titles are, "Souvenir of Lake George," "Twilight on Esopus Creek, New York," "Sawyer's Pond, New Hampshire," "White Mountains," "Mount Chocorua, and Lake, New Hampshire," "On the Saco River, North Conway, New Hampshire," and "On the Hudson, near West Point."

"We have hanging in our modest room," says "The Syracuse Journal," "two chromos, after Bricher's "Early and Late Autumn on Esopus Creek, New York," and the White Mountains. They fill the room with a sense of beauty; and their glowing hues, so faithfully reproducing the parti-colored garb of autumn, are a constant pleasure to the eye as well as to the mind. There is about them the very haze of the lingering Indian summer; and one can look and dream as if in actual presence of that sweet yet mournful season. Prang's chromos are actually giving Democracy its art-gallery.

### FRUIT AND FLOWER PIECES.

Our fruit and flower pieces are admirably adapted for the decoration of dining-rooms and parlors. We intend to issue still other pictures of this character; and we venture to predict that the set, when complete, will be unrivalled either in Europe or America. Each picture is from the palette of an artist who has achieved distinction in this branch of the profession.



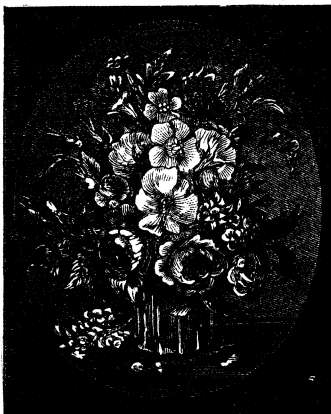
CHERRIES AND BASKET,

After Miss V. Granberry, of New York, is a most effective composition, with brilliant, harmonious coloring. "Miss Granberry," says a critic, "paints in the style of the pre-Raphaelites, and her work has been greatly admired in the New-York Academy. This chromo is a perfect copy of the original painting, and shows fidelity to nature in gradations of color, form, and grouping." "Cherries," says "The Hartford Post," "certainly never looked more luscious and tempting than they do in this gem of a picture." "Your chromo, 'The Cherries,'" writes Miss Lucy Larcom, "is very beautiful. The fruit is so deliciously real, it brings back the sunshine and breezes of early June; and one almost looks to see a robin's head bobbing suddenly in at the corner of the picture to peck at the 'black-hearts.'"



STRAWBERRIES AND BASKET,

Also by Miss Granberry, is a companion-picture to the preceding piece, equally beautiful, and by many critics preferred to "The Cherries." They are acknowledged to be the most beautiful pair of fruit-pieces ever produced in a popular form, and at the same time in an artistic style.



FLOWER BOUQUET.

This is a bouquet of flowers, mostly roses, of various tints and colors,—a very beautiful composition, regarded by many artists as one of the most perfect imitations of an oil-painting that we have produced. Says a Western art-critic, "The Flower Bouquet" is an exquisite picture, containing exact representations of a large variety of flowers and leaves of all shades of color. The coloring is bright, and at the same time delicate and rich. The picture is so true to nature, that one is almost tempted to believe he can smell the perfume of the flowers." "The Flower Bouquet," says another writer, "makes a splendid floral display." "It is a gorgeous imitation of our oil-paintings," writes Rev. Mr. Wheddon in "The Northern Christian Advocate,"—"so perfect that one might be readily excused for thinking it the original. It is in a glass, standing upon a table, with blossoms of various brilliant hues, and buds in various stages of opening; while upon the table have fallen a few leaves and a sprig of the flowers. One is before me as I write; and it improves upon acquaintance, though I thought it a beauty at the first."

The companion-piece to this picture is "Blackberries in Vase," by Mrs. Lilly M. Spencer. The rich, dark color of the ripe fruit contrasts finely with the brilliant hues of the flowers in the companion-piece; while the picture is perfect in itself as a beautiful study from nature.

### THE FRINGED GENTIAN.

This is one of the careful and faithful representations of vegetable life in which the pre-Raphaelite school of artists in New York excel. "It looks," says a critic, "as if

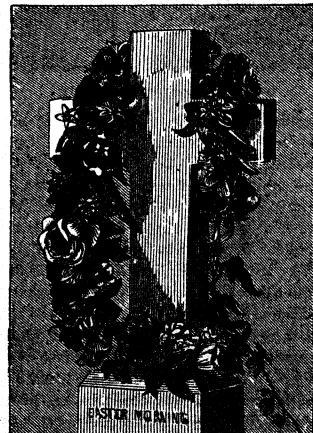
it had been drawn with the aid of a microscope, the most Lilliputian details are so exactly reproduced." It is after Mr. Newman's painting, which won distinction on its exhibition at the Academy. Mrs. Dall says of this chromo, "this simple, nameless group of gentians has kindled many an eye."

"The Chicago Republican" says, that "The Fringed Gentian," by A. R. Newman, is one of the most exquisite flower-pieces it has been our lot to see. We can readily believe that it cost more labor than many larger and more pretentious pictures. A slight description will indicate the difficulties of the task. In front of a mass of half-decayed limbs, which form a background,—the most pretty wood-color shades graduating into one another,—springs up the fresh gentian stalk, bearing its pale-green leaves, and radiant with the bright blue of its crowning blossoms. The whole is a sermon,—nay, better, a poem,—teaching of the presence of abounding life amid the ever-visible tokens of mortality. Artistically, nothing could be more perfect than the contrast of colors,—the living blue and green set off against the sober shades of the dead, decaying wood and leaves."



THE KITCHEN BOUQUET,

After W. Harring. Tomatoes in their glory of full ripeness, luscious, bright in color, ready for the cook, to be served in one of the thousand different styles which he, as other cooks, invented. An American cook could miss a good many other things before he would do without tomatoes,—easy to serve, and always acceptable. It is well-handled as a picture, and shows that even the most familiar and seemingly vulgar subjects can be made poetical if treated by a man of ability. For dining-rooms, for restaurants, for vegetable and provision dealers, for seed-stores and others, it will make an attractive picture.

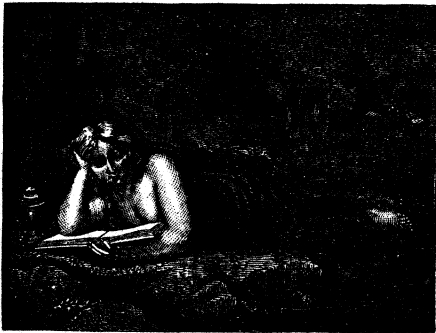


EASTER MORNING.

This is a work the rare and exquisite beauty of which has given satisfaction to the most captious and capricious critics. We have never yet read nor heard one disparaging

comment on it. It is by the wife of Mr. James Hart, the distinguished landscape-painter, and represents a massive marble cross, hung round about with fuchsias, pansies, yellow roses, and other exquisitely-tinted flowers. "It is a combination," says "The Boston Daily Advertiser," "entirely novel, peculiar, and lovely. We have seldom seen an effect so original produced by a combination of such simple and familiar elements. There is an affluence of quiet beauty in the wreath, that is essentially harmonious with Easter and its sacred memories. It is altogether charming. If there is a single flaw in it, we have failed to detect it." "The American Churchman" says of it, "The flowers are a perfect fac-simile of some of the loveliest of the floral creation, — pansies, fuchsias, geraniums, and many others, intermingled with green leaves. The colors are exquisite, the tints delicate and very accurate and harmonious. It is the most beautiful chromo we have ever seen." Mrs. Lydia Maria Child says, "Mrs. Hart has woven a garland for Easter morning that might well make the Sun dance when he looked on it." "The Church Journal" says that "it is the most beautiful chromo of American execution that we have hitherto seen. It represents a plain, solid, Latin cross, about twenty inches in height, with a wreath of flowers hanging over the arms and down the pedestal. The tints of the flowers — the roses, pansies, fuchsias, geraniums, heliotrope, &c., with their respective leaves — are wrought out with a softness, finish, and brilliance of effect, really remarkable." "The Philadelphia Evening Bulletin" says, "Among the most brilliant of Prang's chromo-lithographs, and the most appropriate to this hopeful month of April, is the 'Easter Morning' of Mary Theresa, wife of Mr. James M. Hart. . . . These dewy darlings of the conservatory hang like the very renunciation of wealth and culture upon the pallid, colorless cross; a moral, if you will." "The Churchman" says, "It is certainly the most perfect" of the publications of Mr. Prang. "The Boston Journal" says of it, "'Easter Morning' is the title of one of the most exquisite flower-compositions, whether of brush or in chromo, that we have ever seen. . . . It is warmly praised by the artist herself for its wonderful fidelity to the original. It is altogether the very best chromo that Mr. Prang has ever issued." We might add a large number of similar tributes to the merit of this beautiful composition.

We rejoice to say that our reproduction of the exquisite original picture gave satisfaction to the artist herself. She wrote to us, "I received the proof of 'Easter Morning,' and was very much surprised at its success. It is very fine as a chromo, and gives the sentiment of the original much better than I expected." Mr. Hart writes, "Mrs. Hart and myself are much pleased with the chromos of 'Easter Morning.' It gives a very good idea of the picture, and has not suffered in the reducing."



CORREGGIO'S MAGDALENA.

The "Reading Magdalena" of Correggio is one of the most famous pictures in the world. It has been reproduced and copied in countless forms. Mr. Prang was the first to publish it in chromo. It is claimed for this picture, that it is the finest specimen of flesh-color that has hitherto been produced in chromo. Mr. Church, our distinguished painter, praised it in the kindest terms. See his letter in Prang's Chromo, No. 1. "The Morning Star" says of it: "This reproduction of Correggio's great work, the original of which adorns the Royal Gallery of Dresden, and copies of which may be seen in most of the great collections of Europe, as a specimen of art, is almost beyond criticism. In clearness of outline, in the wondrous brilliancy of color, in the accurate reproduction of the most delicate tints and shadings, in richness and mellowness of tone, in the rarity and completeness of its finish, in all, indeed, that distinguishes a genuine work of art, it is something to be admired and wondered at. Such excellence in American taste and skill must surely be appreciated when it has once become known." Such is the language of nearly all the art-critics who have examined this beautiful piece.

#### NILES'S GENRE PICTURES.

Mr. Niles, a Boston artist, has struck a sweet chord, to which few fail to respond, in his little rustic figures of boys and girls. We have published a pair of these pretty and never-tiring pictures, — "Rest by the Wayside," and "Under the Apple-tree." "Under the Apple-tree," says "The Philadelphia City Item," "represents a brown-faced country boy beside a huge pile of apples just gathered, which he seems to be on the point of sorting over, ere consignment to the barrels which are ready to the hand. It is a capital autumn scene; and every thing about it is life-like, and filled with the fragrance of the orchard. The other is entitled "Rest by the Wayside;" and a sweet-faced girl sits barefooted upon a mossy bank by a pair of bars, taking a needed respite in her to-and-fro journey from home. She, too, is happily delineated, and all the accessories are charming. They are perfect little gems for the decoration of chambers and children's rooms. Prang's chromos rank with the best chromos published, either here or in Europe." "They are happy renderings of scenes in child-life," says "The Portsmouth Chronicle," "and are perfect gems in their way."

#### AUTUMN LEAVES.

These two pictures — of maple, and of oak and elm — are accurate drawings and colorings from nature, in all the brilliancy of its autumnal hues. "To produce the gorgeous tints of autumn foliage," says "The New-York Evening Post," "the splendors of a brilliant plumage, the features of a landscape, the hues of a butterfly, upon the plain surface of white card, and to do all this with a rigid regard to the exigencies of nature as well as art, requires an artistic mind and a practised hand. The success of Prang's artists is a marvel of patient application and poetic instinct."

#### MISS ROBBINS'S PICTURES.

"Woods, Mosses, and Ferns," and its companion-picture, "Birds' Nest and Lichens," after water-color paintings by Miss Ellen Robbins, have been much admired, and are well-suited for the decoration of boudoirs. Col. Higginson, a standard authority, says of these chromos, "But I am much more struck with the beauty of those taken from Miss Robbins's drawings of our wild vines and mosses. Being very familiar with these objects in nature, I feel competent to judge of them in art; and I am surprised at the perfection with which not merely the forms, but in some cases the delicate gradations of color, are reproduced in your work. It is greatly to be desired that you should continue these American subjects; for they educate the public taste far more than imported studies of foreign objects, whose correctness the popular eye cannot test. The author of "Neighbor Jackwood" says, "The Birds' Nest," and "Ferns," are truly beautiful, both in original design and in the mechanical art which has reproduced these exquisite forms and tints." "I cannot see," says Mrs. Spofford (née Harriet E. Prescott), "how the chromos of Miss Robbins's water-colors could possibly be improved."

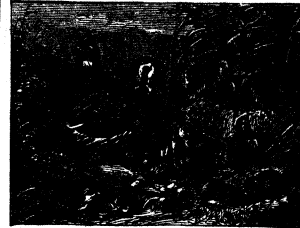
#### PICTURES OF POULTRY-LIFE.

The first successful chromo published in this country, and probably the most popular chromo published in any country, is the famous "Group of Chickens" by A. F. Tait, which



has penetrated every State, and almost every county of every State, in the American Union. It has been praised in the most eulogistic terms by a large number of the leading journals of the land. "The Boston Commercial Bulletin" said, "The little chicks are as like nature as they could be made, without the intervention of a hen." "The Baltimore Sun" said, "It represents a group of five little chicks, two of which are disputing the possession of an insect just captured, while the others are looking on with an evident air of interest. The coloring is rich and beautiful; and the whole picture presents an appearance of artistic finish, and possesses a life-like air, that could hardly be surpassed." "The Boston Post" termed them "live chickens on paper." "The Cincinnati Daily Gazette" said, "The piece is exquisite, and will ornament any parlor that is so fortunate as to enjoy its presence." "The New York Tribune" pronounced this chromo "the most creditable work of its kind yet produced in America." This popular chromo is printed in sixteen colors, and, at the time of its appearance, was unquestionably the most elaborate art-publication ever issued in the country.

We publish also two other groups by Mr. Tait, —



"Quails" and "Ducklings," — companion-pictures, and quite equal to "The Chickens" in artistic merit. Mr. Tait is recognized as the best painter of this class of subjects in the United States. "The Philadelphia Press" said that "it

might readily be taken or mistaken for an original careful sketch in oil. Though printed upon paper, the texture of fine canvas has been exactly imitated. In this as in most of Mr. Tait's drawings, there is a certain pre-Raphaelite minuteness of detail in the herbage, flowers, and foliage of the foreground, which gives a very agreeable finish to each subject." "The Boston Journal:" "It is very exact and lifelike. It is a pair of quails with their young, ten in number, seeking food among the rushes on the prairie. It is printed from nineteen stones, and it would be very likely to be taken for a fine oil-painting."

The "Group of Ducklings" completes the set. It is characterized by the same



peculiarities of style as Mr. Tait's other pictures, and has been faithfully reproduced in chromo. We deem it unnecessary to quote further notices of the press; for what is true of any one of this series of groups

is equally true of them all.

The greatest French painter of poultry-life was Lemmens (lately deceased), whose pictures bring a high price wherever they are offered for sale. His style is entirely unlike that of Mr. Tait, although they are equally true to nature. They are much more elaborate as compositions, and all of them show a delicate touch and a poetical sentiment. We



published three of his most popular paintings; and we hazard nothing in asserting that our artists have never been more successful than in their efforts to transfer to paper, not only the form, but the spirit, of these exquisite little gems.

The largest of these chromos is "The Poultry Yard." It is one of the best of Lemmens's creations; spirited in drawing, harmonious and tender in color. It is the most artistic poultry-picture ever attempted in chromo; and the success of it has been satisfactory to every one. Artists regard it as a wonder. One of the most eminent of our painters says that there are not half a dozen artists in America who can reproduce the mere wall in the picture, the coloring and gradations of colors are so charmingly rendered. This picture represents a flock of hens of different breeds, and a rooster of the gayest plumage, hurrying to a fallen pot that lies near an old, weather-beaten wall. All the accessories of this picture are admirably done. We regret that we have failed to get a cut of it ready for this number of our journal.



Poultry-Life, A and B, are two small pictures by the same artist, and executed in the same style, although, of course, without the elaborate details. Of the "Poultry Yard" "The Boston Transcript" says, "It is a very spirited and beautiful sketch

of those comfortable-looking fowls forming one of the chief ornaments of every well-stocked farm. Chanticleer and his family appear as contented and happy as possible. Thrown into the foreground of the work, the brilliant red of a portion of them contrasts finely with the setting of green arraying the foliage of the trees in the background. The effect of the whole is to produce a picture of more than ordinary attractiveness. Chromo-lithographing has almost reached perfection when sketches like that to which we have referred in the foregoing, so rich in color and commendable in finish, are among even its recent products. The artists in this case are entitled to high praise for their remarkable skill in their profession."

The two preceding pictures represent "Lemmens's Poultry Life, A and B." See catalogue.



THE KID'S PLAYGROUND.

Braith, the painter of this picture, is an eminent living German artist. The subject represents a kid gambolling with a calf; while a cow, goats, and ducks are looking gravely at the sport. It is a rural idyl. The management of lights and shades, and the harmony of the colors, in this favorite piece, display the hand of a master. "The Free Christian Commonwealth" says of it, "It is a book of only one page; but, for all that, it is a great book, and tells as much of a story as most of the books that describe meadow-pastures, well watered, with their tenants, — cows, calves, goats, kids, and ducks. . . . To common eyes, like ours, the copy is just as good as the original. That calf looks so much like our calf, as we turn and see her out of the window, that, for all other purposes than the vulgar one of eating, we do not see but one is just as good as the other. . . . And then that duck is so perfect that we can fancy we hear him quacking at the mischievous kid that is stirring up the calf. We confess, that, in spite of our want of admiration of the Yankee taste for surprising one with imitations as good as the originals, or a little better, we cannot withhold our admiration from the skill of Messrs. L. Prang & Co. Nor are we unwilling to acknowledge the debt of gratitude which 'we, the people,' owe them for bringing the beauties of the costly paintings, which hitherto none could enjoy but the rich, within the reach of every little parlor in the country, to refine and elevate the taste of the people. . . . This is a perfect gem of a picture." "The Watchman and Reflector" says of it, "This is a charming poem of country-life, full of life and beauty, of sunshine and shadow, of judicial gravity and juvenile frolicsomeness. It is a chromo-lithograph in oil-colors, so admirably rendered, so true to the original in size, form, color, tint, light, shade, expression and effect, that it needs a keen and cultivated eye to discover that it is not fresh from the palette. Yet this marvel of beauty is done by the printer's press; these exquisite tints are produced by a printer's roller; these gleams of light athwart the grass are laid on by mechanical agencies! The picture represents a kid gambolling with a calf. Near by lies another calf, watching the sport, with a couple of goats huddled up near it under an old fence overgrown with bushes; and they, too, are gravely looking on. But the most dignified figure of all is a duck on the other side, which gazes at the two players with all the solemnity of an umpire at a prize-fight, or of a judge at a trial for life and death. Two other ducks are diving, in different attitudes, in a little stream close at hand. Trees and shrubs in the background; tall grasses near the stream; a clouded sky overhead, in an opening of which there bursts through a gleam of sunshine that is admirably reflected on the grass, and by the shadows, and in the face and ears of the calves, — these combine to make up an admirable composition and a wonderfully pleasant picture. Next to the "Reading Magdalena," this is the finest thing that Mr. Prang has hitherto published. It is as perfect as an oil-painting from the hand of a modern master, and it is produced at a price which places it within the reach of all."

CRUIKSHANK'S PICTURES.

"The Dead Linnet" and "The Dead Bulfinch" are the titles of two pictures in water-colors by William Cruikshank, a living English artist.



The chromos have been rendered with more than ordinary fidelity. There are few specimens of coloring more perfect than these pictures. The gradations are so exquisitely done that it seems impossible that such results should have been reached by the printing-press, or any mechanical agencies. The subjects are sad little poems: the birds find their treas-



ures destroyed, and die broken-hearted at the discovery. George L. Brown, the distinguished painter of Italian scenery, who has no superior, and few equals, as a colorist and delineator of atmospheric effects, said of these two chromos, "I admire them much. What particularly excites my admiration is the tender and delicate half-tints, the high finish, and the *finesse* and richness of tone. I think they must do much to educate the public in the way of color. How far superior to the hideous color-lithographs we have been so shocked in seeing so long a time!" "The Boston Traveller" says, "These pictures are executed in the most masterly manner; the plumage of the birds and the flowers and foliage surrounding the nests being delicately tinted and true to nature." "They are beautifully colored," says "The Boston Journal," "are true to nature, and in every way desirable pictures."



"The Baby" (or "Going to the Bath"), after Bouguereau, the eminent French painter. This is a characteristic piece after a water-color copy from the original.

"The Sisters," companion to "Baby," is an imitation so perfect as to be almost a facsimile of a lovely water-color," says "Harper's Monthly." A Western journalist, says, "This is a most charming pair of pictures" (meaning "Baby" and "The Sisters"), "with all the softness and life of the best of paintings in water-colors." Bouguereau is a living French painter, whose works are rapidly, year by year, winning a wider reputation. He was born at La Rochelle in 1824; won the "Grand Prix de Rome" in 1850. He returned to Paris in 1855, and since then he has painted a great deal, including decorative work in private palaces and mansions. The bright frank air of the "elder sister" (the name originally given to the picture we have chromoed, and catalogued under the title of "The Sisters") was noted with admiration by the ablest art-critics, when it was shown at the Great Exhibition at Paris.

It is now the property of a distinguished patron of art in New-York City.



BIERSTADT'S SUNSET.

One of the most brilliant landscapes ever issued in chromo is now nearly ready for publication. It is a view in California, by Bierstadt, the well-known American painter. "The Boston Daily Advertiser" says of it, "The 'Sunset' is a characteristic bit of California scenery in Bierstadt's well-known style. It represents a bright sunset on a lonely lake, whose solitude is disturbed only by a pair of water-fowl that hover over and rest on the rocks at the shore. Abrupt, steep, and rugged cliffs, over a part of which tumbles headlong a graceful waterfall, form the southern boundary of the lake; and a fringe of gigantic branchless fir-trees skirt the northern shore. It is a careful study after nature, and every touch is Bierstadtish."

We predict for this brilliant picture a large sale, as it is not only beautiful in itself, but illustrates a variety of scenery hitherto never produced in chromo.



SUNLIGHT IN WINTER.

This picture is after Morvelliier, a French-American artist, who was universally regarded and recognized as the best painter of snow in this country. This was one of the last pictures that he finished before his untimely death. "The New-York Evening Mail" says, "The last chromo-publication of L. Prang & Co. has just reached us. . . . An old farmhouse, with a dairy-house, near a frozen brook, forms the centre foreground. A huge elm rises above them, with its gnarled branches vividly outlined against a winter sky. There is a bridge and a distant church on the left; a road, another elm, and a sleigh on the right; skaters on the ice. We have never seen a winter view so free from the sombre effect which artists have generally chosen. There is such a warm sunlight over the picture as often lights up our mid-winter landscape. The effect of light and shadow on the snow are reproduced delicately and charmingly. The usually tiresome monotony of snow is entirely avoided. There is a variety of coloring and brightness about the picture which we seldom find, except in spring or autumn studies. Unlike nearly every other winter-landscape within our memory, it is cheerful, bright, refreshing."



HORSES IN A STORM.

The name of Adams, in Europe, is identified with masterly portraiture of horses. The picture that we have chromoed is very effective in action and color. It represents a gray and a chestnut horse galloping wildly across a prairie, panic-stricken by the flashes of lightning that are bursting from the lurid sky overhead. The animals are drawn with the hand of a master, and will be greatly prized by every admirer of fine horses. It is a splendid and spirited competition, and cannot fail, we think, to have a wide popularity.

A FRIEND IN NEED.



This is a *genre* picture of the German school, after an oil-painting by F. Schlosinger. It is a rural composition, made up of a villa in the distance, with trees in the middle, and the village pump in the immediate foreground. A village boy is vigorously plying the handle of an old-fashioned pump; at the spout of which a rustic beauty, in her early teens, is quenching her thirst. The dog is also drinking from the old, weather-beaten, and foot-worn trough. The group is finely arranged, and makes a most attractive picture. It is rendered in strong and effective colors. It has all the power and feelings of the original picture. It makes an excellent chromo for the adornment of chambers, and for children's rooms.

## WHITTIER'S BAREFOOT BOY.



This is one of the most charming *genre* pictures ever produced by an American artist. It promises to be the most popular figure-piece ever published in chromo. Three editions were ordered in advance from sample copies. An art-critic in "The Boston Daily Advertiser" thus speaks of it: "'The Barefoot Boy' is a true artist's rendering of Whittier's familiar lines:—

" Blessings on thee, little man,  
Barefoot boy, with cheeks of tan;  
With thy turned-up pantaloons,  
And thy merry-whistled tunes;  
With thy red lip, redder still  
Kissed by strawberries on the hill;  
With the sunshine on thy face,  
Through thy torn brim's jaunty grace.  
From my heart I give thee joy:  
I was once a barefoot boy!  
Prince thou art: the grown-up man  
Only is republican.  
Let the million-dollared ride!  
Barefoot, trudging at his side,  
Thou hast more than he can buy  
In the reach of ear and eye,—  
Outward sunshine, inward joy:  
Blessings on thee, barefoot boy!"

"It represents a comely rustic lad, clad in coarse homespun dress, with his trousers turned up, his hands in his pockets, and the brightest of 'knowing' yet innocent smiles on his face and in his eyes. His face is half shaded by his broad-brimmed hat; his feet are firmly planted on a gray rock; he looks so hopeful, so self-reliant, so entirely at his ease, that he seems the perfect incarnation of Young America. The accessories of this picture are a distant landscape, with a tree in the middle and foreground. They are well handled; but they serve only to support the figure, which is one of the best pieces that Mr. Johnson has ever produced." The poet, John G. Whittier, says of it, "Your admirable chromo of 'The Barefoot Boy' is a charming illustration of my little poem, and in every way satisfactory as a work of art." "Whittier's 'Barefoot Boy,'" says a New-York journal, "has been the most popular of the whole list. It seemed to appeal to the hearts of the people on its first appearance. It is seldom that the artist can catch, and confine to canvas, perfectly, the idea of the poet and present to the eye the same picture with which the author has filled the mind. Eastman Johnson has succeeded admirably in accomplishing this with Whittier's 'Barefoot Boy;' and Mr. Prang's artists have reproduced it in a most charming little rustic picture, executed in the best style of chromo-lithographic art. . . . The light and shade of the picture are excellently managed, and the colors harmonized to a warm, summer tone. Of Mr. Prang's many excellent publications, we think there are few that will rival 'The Barefoot Boy.'" "To every one," says "The Hartford Evening Post," "who has been a barefoot boy himself, — and there are no country-born men, at least, who have not had that experience, — this picture brings vividly to mind the joys and sorrows, lights and shadows, of that period of our existence, which we now look back upon as filled with the romance of happiness and peace, despite the occasional misfortunes that well nigh broke our youthful hearts." "Who," asks "The New-Orleans Picayune," "has not met by the wayside some fat, chubby, sunburnt boy, redolent of fun and brimful of happiness, dressed to suit himself, however plainly yet jauntily, whose bright and cheery look has filled the traveller with a yearning for just such freshness, and absence of care? Whittier the poet has described such a one. . . . And this boy, thus sweetly described, has been transferred to canvas with oil-colors by the new and ever-to-be blessed art of chromo-lithography. . . . It is a sweet picture."

## DEAD GAME.

This is a picture of still-life, after G. Bossett, effectively rendered, both in the original and in the chromo. It represents a group composed of a dead hare and other game.

"In the 'Dead Game,'" says a recent writer, "the mingling of the shades and tints display a beauty and genius not often found; and its exact reproduction by printing is indeed a marvel."

## THE TWO FRIENDS.



This is the portrait of a child and dog by Geraud, an eminent, living French painter, noted for the delicacy and finish of his productions. There is a fine sentiment and an exquisite taste in every thing he does, which will commend his paintings to the refined and educated classes everywhere, and especially to the women of America. This is the first of Geraud's paintings that has been chromoed. He appears almost simultaneously with this number of "The Chromo," and therefore has not yet been submitted to the judgment of critics.

The illustrations of this article give no idea of the beauty, either of form or color, of the originals: they are intended only to exhibit the outlines of the compositions, and to indicate what the style of the picture is. Several of the cuts were unfinished at the time when it was necessary to go to press; and therefore we have had to rely on letterpress descriptions for some of our best publications. In our "Christmas Number," we shall give illustrations of all our chromos, with views of our new art-publishing house in Boston Highlands.

## PRANG'S CHROMO JOURNAL.

Each number of this journal is complete in itself, and no number contains the reading-matter of any previous issue.

No. 1 (for January, 1868) contains, in addition to a complete catalogue of our chromos and illuminated publications up to that date, an article from "The Boston Daily Advertiser" describing how chromos are made, by James Redpath; letters from James Parton, Harriet Beecher Stowe, Longfellow, Church the painter, Whittier, and Bayard Taylor; "Hints on Framing," by Louis Prang; and two essays on chromo-lithography in America, by Charles Godfrey Leland.

No. 2 (for April, 1868) contains an article entitled "Illustrations of Progress," by Lydia Maria Child; "Controversy with an Art-Critic" (between Clarence Cook and Louis Prang); short papers, — "Decorate your Schools," "A Hint to Teachers," "Moral Influence of Art," and "A Word on Chromos," — by various writers; editorial notes; "Boston Art-Notes," by "Berwick," from the Daily Advertiser; and letters on Prang's chromos, by Whittier, Wendell Phillips, George L. Brown (the artist), Mary L. Booth, Lydia Maria Child, Edward Everett Hale, T. W. Higginson, J. T. Trowbridge, George Wm. Curtis, E. Stuart Phelps, Louisa M. Alcott, Lucy Larcom, Harriet E. Spofford, Grace Greenwood, Alice Carey, "Berwick" (James Redpath), W. D. Howells, T. B. Aldrich, and Charles Dawson Stanley.

A copy of either or both of these numbers will be mailed to any address on receipt of a postage-stamp. Address L. Prang & Co., Chromo-publishers, Boston.

## LETTERS FROM DISTINGUISHED PERSONS.

FROM L. A. GODEY.

PHILADELPHIA, March 2, 1868.

. . . Permit me to express my admiration at the perfection you have reached in your charming chromos. I have "The Cherries," "Poultry Yard," "Dead Bulfinch," "Dead Linnet," and "Sawyer's Pond." Were these pictures hung in the gallery of some noted patron of the fine arts, they would readily pass for paintings, — and paintings, too, by a very superior artist. . . . L. A. GODEY.

FROM THE AUTHOR OF "EMILY CHESTER."

BALTIMORE, Feb. 27, 1868.

Dear Sir, — Allow me, through you, to express my thanks to Mr. Prang for his kindness in sending me his chromo, "The Cherries."

Perhaps the best criticism I could give it would be to repeat the remark of a little child, who, on seeing "Cherries," asked me why I did not eat them.

The chromo may receive more elaborate criticism, but it will scarcely win more sincere praise than this infantine question.

I shall hang the picture in my dining-room, where it will afford me the gratification of mentally enjoying cherries for desert all the year round.

Yours truly,

ANNA M. CRANE.

## FROM CAROLINE CHESEBRO.

NEW YORK, Feb. 27, 1868.

Dear Sir, — I take great pleasure in acknowledging the receipt of the "Basket of Cherries" which you were so good as to send me. Such fruit is never unseasonable.

Some of the ox-hearts, English and other, had evidently fallen out by the way, but no damage was done: they were, indeed, all as firm of texture and as luscious as when gathered by Miss Granberry's happy hand.

An able writer, not long since, cheered the national heart by showing how readily the national debt may be cancelled by the proceeds of one year's apple-crop. What hopeful prediction may we not utter on the strength of our home products, — such, for instance, as this year's "Fruits and Flowers," which Mr. Prang is scattering abroad so generously!

Whatever misgivings may be entertained as to the probability of ever finding in the market any thing approaching to the ideal strawberry, whenever we look on these cherries we must be satisfied that their "ideal" is attained. . . .

CAROLINE CHESEBRO.

## FROM "WARRINGTON."

Mr. Prang is beginning to advertise his chromos a little more extensively. They advertise themselves very well wherever they go. It enhances the pleasure with which you see one of his best pictures, when you know through what very curious, interesting, and complicated processes they go before they reach perfection. Ten, fifteen, twenty, even thirty times, some of these pictures have to go through the presses; and then, perhaps, they need a final touch of a nice hand to remedy any possible defects which remain. A book of proofs, showing the curious stages through which one of his poultry-pieces passed, was a very great curiosity to me. But to enjoy these pictures, one does not need to see how they are made. They are going to displace the cheap lithograph and poor wood-cut. Napoleon crossing the Alps on a green horse, and Abraham Lincoln borne to heaven by George Washington (that most fearful picture of modern times), will by and by be discarded from the country homes to make way for those marvellous imitations of Rosa Bonheur's cattle-pictures, or American landscapes after Bricher, of the "Poultry Life," or the "Bouquets," or game or bird pictures, or "The Friend in Need," or "The Kid's Playground," or (the greatest triumph of Mr. Prang's art) the copy of Correggio's "Magdalena." These things cost only three, four, five, or six dollars apiece (the "Magdalena" is ten); and nothing in the line of art can be compared with them for beauty and cheapness combined. I was glad to find, on a visit to Mr. Prang's establishment, that he is doing a very large and constantly increasing business, and that his quarters are already too small for him. I ought not to omit mention of his smaller pictures and devices innumerable, which cost almost nothing, and which you may throw upon your tables, or nail to your walls, or give to the boys and girls; and which will carry satisfaction cheaply to great numbers of people. Sabbath-school cards and posters, elegantly done, which bring to grief and discomfiture all the old and homely devices of our Sabbath-school days, Mr. Prang makes, and sells them in great quantities. In fine, he is a genuine reformer and renovator of art, a benefactor of the people, and I hope the people will make him rich in return.

W. S. ROBINSON, in "The Springfield Republican."

FROM LOUISE CHANDLER MOULTON.

28, RUTLAND SQUARE, BOSTON, Feb. 27, 1868.

Mr. Prang. Dear Sir, — I have received from you, through the courtesy of Mr. Beckwith, your new chromo, "The Basket of Cherries," after Miss V. Granberry, for which please accept my thanks.

I am glad of this opportunity to congratulate you on the work you are doing for art in this country. "The Basket of Cherries," like all your recent chromos, I consider a decided success, rather tantalizing just at this time of year with its "fruit out of season," but bright, life-like, and admirable in its execution. I have stopped in front of the window of print-shops very often during the last year to look at the beautiful pictures which you were bringing within reach of the million.

I think a good chromo is much more satisfactory than a poor painting; and I see no reason why the enjoyment of art should be confined to the few who are able to pay their hundreds and thousands for the works of ancient and modern masters. With my congratulations on your success, believe me,

Cordially yours,

LOUISE CHANDLER MOULTON.

## TO BUYERS.

Prang's American Chromos, Half-Chromos, Illuminated Sunday-schoolroom Cards, Illuminated Day-school Cards, Illuminated Scripture Texts, Albums, Album Pictures, Gifts for Ladies, Gifts for Young Folks, Marriage Certificates, Crayon Pictures, Design-Books, Tables, and Miscellaneous Publications, may be ordered through any art-dealer or bookseller in the United States, the Dominion of Canada, or directly from us. Nearly all respectable art-stores in the United States keep our chromos and other publications constantly on hand.

Goods purchased from us direct, at the retail price, will be forwarded at our own risk and expense to any part of the United States east of the Mississippi River, or to the boundary of the Dominion of Canada. Beyond that, an allowance only will be made for part of the expressage to be paid by the customer.

All orders addressed to L. Prang & Co., Boston, must be accompanied by the cash, in order to receive attention. Money sent by mail will be at the risk of the sender. The safest way to send money is by a post-office order, and such an order should be got whenever it is possible to do so. Write distinctly the name of your post-office town, county, and State.

FRAMES. — We do not make frames for our chromos; but we can furnish them, when ordered, at a slight advance over first cost.

## COSEY HOMES.

There is not a people in Christendom who buy so many pictures as the Americans. The English rank next, the Germans third, while the French buy least of all. This is because we are lovers of homes, and because our homes are the cosiest in the world. The English are proverbially home-folk; but the poverty of the great masses of the people prevents them from rendering their houses as attractive as our own. The Germans love to spend their evenings in gardens and theatres, in social public intercourse or recreation, and therefore they pay less attention to the beautifying of their domicils. Still more so the French, who regard their residences rather as dining-halls and lodging-houses than as homes; and hence the fact that their popular pictures are flashy, gaudy, brilliant productions, adapted rather for the saloon than the parlor.

Now, it is none the less true that we are the largest picture-buyers, than that our wants have been the most inadequately met. German pictures are too heavy for our taste; they reproduce scenes and figures which call up no pleasant reminiscences; the taste of the French, and our ideas of propriety and home-fitness, are so radically different that Paris cannot supply our demand: while the engravings of England, however admirably done, are in general either too costly, or depict historical events or national scenes with which we have but a faint and transient sympathy.

How has it been with our American productions? Happily we have got beyond the age when it was deemed a proof of patriotism to resent any just criticism on "home productions." We now judge a work of art by the standard of art, without regard to its origin here or in Europe. Hence we can afford to say plainly, that in no country in Christendom are there so many mere caricatures of art displayed in the homes of the people; such "artistic horrors," for example, as "The Court of Death," or "Franklin at the Court of France" (in colors!), or the numerous "Washington and his Family," "Lincoln and his

Family," and "Grant and his Family." All of these are simply atrocious.

Until Marshall published his "Lincoln," we had hardly an engraving of which we had reason to be proud. In high art we have made conspicuous advances: Bierstadt, Church, Brown, Hart, Moran, and a host of others, attest our eminence. But, until the recent war began, no American fine-art publisher had done any thing to place low-priced pictures of real merit within the reach of the great body of the people. The gaudy colored lithographs of New-York houses (which may still be seen in bar-rooms in certain States) were almost the only productions within the reach of the masses. Photography alone enabled men of small means to secure the shadows of the works of art. But colorless forms never satisfy. The love of color is an inherent, healthy, universal instinct. This is shown by the statistics of trade; for, while poor engravings sold by thousands, still poorer colored lithographs sold by hundreds of thousands.

We are glad that at last this longing for color, this refining taste for works of true art, can be satisfied at prices which enable the working-man to purchase them. This is done by the delicate and wonderful art of chromo-lithography. It is the apotheosis of the art of printing, — printing transfigured, we may say; for no one could imagine that such exquisite reproductions of oil-paintings as the recent publications of L. Prang & Co., "The Reading Magdalena," for example, or "The Poultry Yard," or "Rest by the Roadside," or "Under the Apple-tree," could by any human possibility come from the press in all their splendor of color, masterly skill in drawing, and marvellous delicacy of shade and tint. No eye but that of an expert could tell the difference between any one of these chromos and the original painting. And yet they are sold at rates which enable the working-man to decorate his home with them. It is the advent of democracy in art. — *Flag of our Union.*

## CHROMOS IN THE CAMP.

What needs more the aid of art to render it cheerful — to make it, if not homelike, at least less unhomelike — than the tent of the soldier on the frontier? What better adapted for this purpose than the American chromo, with its bright and brilliant hues? Let this letter from a gallant officer in Dacotah Territory be our reply: —

FROM GEN. SIDELL.

FORT ABERCROMBIE, DACOTAH, Dec. 30, 1867.

Gentlemen, — I received the box of chromos sent by you, through my agents in St. Paul, promptly and in excellent order. I cannot express all the pleasure I take in these beautiful pictures. They are lightly framed, and hang on the walls of the parlor of my quarters; excepting the cattle-pieces (half-chromos), which are in my dining-room. Whenever I raise my eyes, I see beautiful works, hitherto utterly unknown to this far frontier; and, even when my thoughts are otherwise occupied, my mind is under the constant influence of their beautiful presence. I have hung them in relation to each other, and to the apartment as my untrained eye indicated to be proper, and I think it a success, judging by the pleasant result on my own feelings, and the approbation of my visitors. The resemblance of these pictures to oil or water-color originals is wonderful! I do wonder at it a dozen times a day, and may keep on wondering a long time yet. It is not impossible that, as a whole, mine is a better collection of pictures than if each subject had been severally ordered from the painter; for it is improbable that every artist would have been happy in every picture, whereas these are selected successes, and simulate the originals closely. I desire to obtain, as soon as finished, Granberry's "Cherries and Strawberries" and Schlesinger's "Friend in Need." . . . Possibly cold Alaska may be made to rejoice in the beauty revealed by chromo. I had a letter, dated "Sitka," from my friend Gen. Rousseau, and, in replying,

enclosed a catalogue, and advised that, for his own happiness, he order a set.

With admiration for your art, and much good feeling for the delight you have given me, and with thanks for your prompt and satisfactory attention to my first order, —

I am, gentlemen, respectfully, your obedient servant,  
W. H. SIDELL.

## CHROMOS IN THE SANCTUM.

Hundreds of editorial sanctums, we are glad to say, are adorned with Prang's American Chromos. Hundreds of editorial pens, we are equally glad to add, have publicly borne testimony to their beauty. But here, also, are three personal notes from eminent journalists, which were crowded out from our last number: —

FROM CHARLES E. HAZEWELL.

NORTH CHELSEA, Feb. 12, 1867.

Gentlemen, — I am much obliged to you for your beautiful gift. Nothing more beautiful has ever come under my observation than the pictures for which I am indebted to you; and all who have seen them are warmly impressed by their excellence, and loud in expressions of admiration for the rare skill which produced them. . . .

CHARLES E. HAZEWELL.

FROM J. H. A. BONE.

CLEVELAND, OHIO, Jan. 5, 1867.

Gentlemen, — I am indebted to you for the unexpected but truly welcome present of some specimens of your chromo-lithographic publications.

I have been much interested in watching the progress of the art of color-printing in this country, and especially the chromo-lithographic process. It has been a common opinion, that, for some reason, the production of a picture in colors, either by the ordinary process, or by lithography, could not be so successfully accomplished here as in Europe. I have never shared in that opinion, feeling that, with the proper appliances and practice, nothing possible on one continent can be impossible on the other. The pictures you have sent confirm and justify my faith.

The chicken-group is a remarkable success, whether viewed as a work of art of itself, or as a reproduction of the peculiar features of an oil-painting. It marks a decided step in the progress of American art; and I doubt if it is excelled by the longer experience of European artists in this department. The other pictures are, in their different styles, equally good; the "Bird's Nest" and the "Ferns" being particularly graceful in design and careful in finish.

With a strong love for good art-ornament in household decorations, and a purse too slender to indulge in such paintings as would not disgrace, in my eyes, the walls on which they were hung, — but which, unhappily, are too common in the dwellings of those who have the means to make better selections, — I have been greatly interested in the advancement of the arts of steel-engraving and chromo-lithography, which enable such as myself to gratify taste without too great a strain on the pocket. I am in strong hopes, that, with the progress of the work in which you are engaged, there will be a gradual improvement of the popular taste for the fine arts, that will banish from the walls of the more prosperous classes the wretched daubs of "oil paintings" that make the owners the laughing-stock of those who know what a good picture is, and from the humbler dwelling the artistically "cheap" prints and lithographs, that are only tolerable as showing a desire for some kind of artistic ornament. . . .

J. H. A. BONE,

Editor "Cleveland Herald."

FROM EDMUND CLARENCE STEADMAN.

NEW YORK, Jan. 4, 1866.

Gentlemen, — I have to acknowledge with thanks the receipt of some very beautiful specimens of your chromo-lithographs. They are honorable to our home-art, and compare well with the favorite pictures of the same class imported from England and France. For one, I have no sympathy with criticisms which I have lately seen, tending to abate encouragement of your efforts in this specialty on the ground that it is false in process, and injurious to true taste in its results. In my opinion, your pictures are most excellent "home books for the people," calculated to attract their regard, and elevate their judgment, and in advance of any hitherto supplied by the American market. Wishing you, and sure that you will obtain, the success your labors deserve, I am,

Very truly yours,

EDMUND CLARENCE STEADMAN.

## ART CRITICS CRITICISED.

## I. FROM THE PHILADELPHIA BULLETIN.

BOSTON, Aug. 18, 1868.

To the Editor of the Evening Bulletin.

DEAR SIR,—My attention has been called to an article in "The Bulletin" of July 24, in which, taking as a text our recent production in chromo of Eastman Johnson's "Barefoot Boy," your fine-art critic has made certain severe, and in some cases certainly unmerited, strictures on my chromo-lithographic publications.

I ask you as a matter of simple justice, and in the interest of this new and important art, if not to reply to your critical remarks, at least to point out and correct the errors or misapprehensions into which you have been led, and to which you have given that scholarly and elegant stamp which is always sufficient to secure for any opinion for a time a wide and unchallenged currency.

Your critic opens with an unflattering description of Mr. Johnson's picture in itself,—entirely apart from our share in its honors or dishonors,—and speaks of it as a "very humble work of art;" while of the artist, he says, that his "merits we take to be decency, propriety, a vein of pleasantry, which will never bring a blush to the cheek of the young person, a taste for little idyls worthy of Mrs. Sigourney, and a good heart." Is this quite worthy of "The Bulletin's" established reputation as a candid and impartial critic, or of Mr. Johnson's worthy-won and established fame as the greatest American genre painter of our time? Has your fine-art critic never seen, amongst the valuable creations of Mr. Johnson, his "Pension Agent," or "Lincoln at his Fireside," or even the "Old Kentucky Home;" and, if so, did he see nothing higher in these masterly productions than "decency," "propriety," and "a good heart"? I do not hesitate to say that I am greatly surprised that a cultivated writer should not discern far higher and more poetical attributes than your critic—as I take it, in a careless and unguarded sentence—has seen fit to designate as Mr. Johnson's characteristics.

Your critic is evidently qualified for higher work than that of wholesale fault-finding. Against true genius, like that of Mr. Johnson, his indiscriminate censures fall harmless.

I do not regard it as at all necessary to defend Mr. Johnson's execution. If his figures have "no bones in them;" if, when he tries to paint feet, he turns out "uncooked sausages" instead; if the face of his boy is "like that of a doll,"—why then Mr. Johnson is not "one of our principal figure-artists," which your critic admits that he is.

But when your critic denies that he has succeeded in reproducing the American Barefoot Boy as Whittier conceived him, I think I have the right to call on a witness whose testimony in the case is surely entitled to more weight than that of all the art-critics in America combined. I mean the poet himself. Mr. Whittier has examined our chromo, and says of it,—

"It is a charming illustration of my little poem, and in every way satisfactory as a work of art."

Your critic draws a model of an American boy of a certain type: "Whoever," he says, "has this ideal in his eye will not see much life or nature in Mr. Johnson's pretty cherub."

Very likely not; but if the poet, who drew a far different ideal, when he sees it embodied on canvas, declares it to be a "charming illustration" of it—what then? Is not the painter justified, and the critic condemned?

Most of the strictures which your critic makes on chromos are entirely out of place, because they imply claims for the new art, which none of its friends have ever asserted.

Chromo-lithography is not the art of producing original paintings, but simply the art of reproducing them in absolute or nearly perfect *fac-simile*. In a high sense, nothing is art which is not creative and original. From that point of view, chromo-lithography is simply a handicraft. But, from that point of view also, every painter, however eminent, ceases to be an artist, and becomes a mere workman (more or less skilful) the very moment that he begins to copy one of his own pieces, or the pictures of any one else. If there is no merit in copying a work of art with entire accuracy, both as to the form and sentiment, then chromo-lithography is a worthless invention; but if there is merit, artistic merit,—in reproducing a work of art with fidelity, in drawing, color, or spirit,—there is at least as much credit due to the chromo-lithographer as to a copyist with brush or palette. As perfect a knowledge of the principles of drawing and coloring—as a great skill in manipulation—is required to produce a first-class chromo, as to copy a painting in the ordinary way. The slightest lack of skill or knowledge on

the part of any one, artist or pressman, at any stage of the complex process, is instantly detected by the practised eye in the finished performance.

No "tricks" whatever are used in legitimate chromo-lithography to produce the legitimate effects of painting. "Loaded touches" produce effects in a painting which nearly all "smooth pictures" lack: it is absolutely necessary to reproduce these touches in a chromo in order to give the effect of the original. If your critic will examine a first-class chromo before and after what he calls the "embossing" process, he will see at once that it is one of the most important elements in an effective reproduction. There is no "deception" intended. All our chromos—all our best productions—have the name of our firm on the picture, with the name of the original artist, and the name also of the artist of our establishment who copied it and superintended its publication; and there are only a very few exceptions to this rule in cases where our firm was accidentally omitted. Every chromo and every half-chromo issued by our house has also a conspicuous label on the back, which makes any attempt at deception impossible. Instead of attempting to palm off our chromos for paintings,—as seems implied in the article under notice,—we have published very extensively in our own "Art Journal," and in hundreds of leading papers, a clear explanation of "How Chromos are made." Neither in fact nor fancy, therefore, is it true that we "remain nameless," in "sublime negation," in order that we may be "true to art and his pocket." On the contrary, by every worthy and legitimate method, I take especial pains to be known only as a reproducer of works of art, and to let it be known that chromo-lithography aims, and aims only, to enable the people to possess worthy and artistic copies of genuine works of art. I claim, that what journalism is to literature, chromo-lithography is to art. And, as Richter says, "Why should one quarrel with the high because it is not the highest?"

Allow me to add, that I consider it beyond the sphere of legitimate criticism to characterize any work as a "swindle," especially in view of the fact that the very grounds on which the charge is based do not apply to any one of our productions. I repel it, and protest against it. Very respectfully your obedient servant,

LOUIS PRANG.

## II. FROM THE BUFFALO COURIER.

BOSTON, Aug. 10, 1868.

DEAR SIR,—A friend has sent to me your issue of July 29, in which there appears a letter from a New-York correspondent (signed "G."), containing very unjust and very severe comments on the "Chromo-Mania," as the writer is pleased to term the rapidly-increasing love of art among the people, which chromo-lithography, whether in Germany, France, Italy, England, or America, has done more than any other one agency, or than all other agencies,—steel engraving and the illustrated papers alone excepted,—to develop and disseminate.

He has apparently made my publications, or rather the popularity of my publications, the text of his unfriendly criticism, forgetting, or ignorant of the fact, that, although I have the largest chromo-publishing house in the country, I have not a monopoly of the business, but that there are imported, by every steamer from the Continent and England, thousands of chromos of every style and quality, and amongst them, I regret to say, the refuse of the Berlin market, which are palmed off on our people as admirable and artistic specimens of the beautiful art which I had the honor to introduce into the United States.

I do not make this charge against your correspondent without proof: he himself furnishes the evidence against himself in the paragraphs that I quote:—

"Somebody says that Prang is endeavoring to educate men to a devotion to the best that there is in art, by showing them the worst."

"We do not see how a bad picture of a kitten playing with a ball is superior to the original kitten and ball, which frolics in almost everybody's kitchen."

"Upset peach-baskets, however skilfully pictured, teach no great lesson either of truth or beauty, and one turned over permanently in one's dining-room would fail to attract admiration; and yet they are sold so cheaply by Mr. Prang, the great duplicator of unimportant processes and things, that they disfigure many a pretty eating-room in New York."

"If art has nothing higher in it than industry and merchandise, then has Mr. Prang benefited us materially; but we can't lay aside our views of the greater and holier missions of genius, and be satisfied to see the world smile and grow glad over such libels upon nature."

The number of persons who have studied the principles and history of art, and who keep themselves familiar with its current record, is so small, that it is not surprising that this paragraph should have appeared in so respectable a paper even as "The Buffalo Daily Courier."

To show equally the gross absurdity and injustice of it, let me translate it into equivalent language, applicable to the current history of American journalism:—

"Somebody says that Messrs. Joseph Warren & Co. \* are endeavoring to educate men to a devotion to the best that there is in politics, by showing them the worst."

"We don't see wherein the printed radicalism of 'The Chicago Tribune' is superior to outspoken radicalism as emitted by Mr. Thad Stevens in the national congress."

"The Knoxville Whig," however unquestionable may be its loyalty, teaches no great lesson of either democracy or Calvinism; and yet it is sold so cheaply by Messrs. Joseph Warren & Co., the great publishers of newspapers and things, that 'The Tribune' and 'The Whig' disfigure many a pretty reading room in New-York."

Now, I had no more to do with issuing the kitten-chromo than the proprietors of "The Buffalo Courier" have to do with the publication of Parson Brownlow's organ or of the great radical journal of the north-west.

And yet, sir, I am made responsible in your journal for their short-comings!

I regret to say that this is an average specimen of the accuracy of statement, and fairness of treatment, with which I have been criticised by a certain clique in New York, who have done their utmost to destroy the popularity of my publications; first, by an indiscriminate warfare against chromos in general, and then by making me responsible for the inferior productions of other firms.

To legitimate criticism I do not object; but I do protest, and shall protest, against these utterly unjust and prejudiced statements and innuendoes.

Your correspondent, in one paragraph, however, does distinctly refer to one chromo, which I am proud to say I did publish,—the "Reading Magdalena," after Correggio. He has the amazing hardihood to say,—

"The originally not over-good Magdalena,"—mark these words!—"made infinitely worse by the lithographic process, can never educate the taste of the people up to an appreciation of the Venus de Milo."

Correggio holds as high a relative rank in the world of art as Milton in the world of letters; and "The Reading Magdalena" is universally held to be one of his master-pieces,—one of the most precious treasures of the old Continent, for which \$150,000 in gold has been offered by England, but offered in vain.

And yet your New-York correspondent has the amazing boldness to call that miracle of beauty, a work which the greatest painters since Correggio's day have looked up to with the utmost reverence, "the originally not over-good Magdalena!"

There is a class of New-York writers who affect to influence opinion by simple dogmatism and cynical sneers; but this sublime height they have hitherto never dared to tread.

Now, while I admit that a copy of a great painting may be "infinitely worse than the original," I can only say, that I bought the best copy that I could find in America, and that it was reproduced in chromo by the best chromo-lithographic artist in the United States. Very competent critics have spoken in terms of the warmest praise of our chromo of this piece; among others a judge with whom, I think, even your New-York correspondent will hardly venture to compare himself, Mr. Frederick E. Church, one of the most eminent of our living American painters. He says that our chromos are "certainly skilfully and artistically executed. The grading and tone of the flesh-tint," he adds, "strike me as being remarkable." I am willing to offset this deliberate opinion of our great painter, formed after a careful examination of our publications, against the dicta of a writer who, by his own showing, does not know our chromos from those of others.

I do not deem it necessary to follow your correspondent through the stilted argument by which he demolishes very vigorously art-chimeras which no living soul defends. Of course, poor pictures are poor things; inflated phraseology is not needed to assert that fact; but as the artists whose works I am now publishing are all distinguished painters, and as those whose pictures I have reproduced have voluntarily declared their satisfaction with the result of my efforts, his theories, like his illustrations, have no relation to my catalogue.

Very truly, your obedient servant,

LOUIS PRANG.

Flake's Galveston Bulletin says, "Whatever improves the mind or cultivates a love for the beautiful tends for the advancement of our race toward its ideal perfection. The 'Barefoot Boy,' or the 'Magdalena,' or the 'Easter Morning,' are missionaries sent out to inculcate the principles of love, and to refine and elevate the nation."

\* Publishers of the Buffalo Courier, which is a Democratic Journal.

Prang's Publications.

ALBUM CARDS IN OIL COLORS,

Size of common card-photographs, put up in envelopes containing 12 cards.

Table listing various album cards such as Wild Flowers of America, American Sea-Mosses, Views in Central Park, N. Y., Butterflies of America, etc., with prices per envelope.

ALBUM INSERTION-CARDS.

- 1. To insert in first page of photographic album, each \$0 10
2. To insert in last page of photographic album, " 0 10

ALBUM CONGRATULATION-CARDS.

- 1. Birthday Cards,
2. Wedding
3. Christmas
4. New-Year's Cards, Each \$0 10

ALBUM FRIENDSHIP-CARDS.

- 1. With verses and blank for name,
2. With blanks for photograph and for name, Each \$0 10

LANGUAGE OF FLOWERS, IN BOXES.

The complete set of Language of Flowers, in an elegant box. Per box, \$3 00

MISCELLANEOUS CARD-PUBLICATIONS.

- Magio Cards, 2 different sets, 12 in a set. A set, \$0 25
Rebus Cards, illuminated, 12 cards in a set. " 0 25
Card Portraits, executed in line-engraving; over 100 different portraits of men and women of American history. Each, 0 05

CARD PUBLICATIONS FOR SCHOOLS.

Picture Cards for Sunday Schools, in colors, 12 cards in a set.

- 1. Pilgrim's Progress, 3 sets,
2. Children of the Bible,
3. Poor Richard's Maxims, 2 sets,
4. Ten Commandments,
5. Life of Joseph, A set \$0 40

Same, Tinted Ground and One Color.

- 1. Children of the Bible, A set \$0 25
2. Ten Commandments, " 0 25
3. Life of Joseph, " 0 25

Same, in Black.

- 1. Children of the Bible, " 0 15
2. Ten Commandments, " 0 15
3. Life of Joseph, " 0 15

The Lord's Prayer.

- Twelve Cards, in envelope, " 0 25
The same, in extens. book form, Each 0 25

ILLUMINATED SCRIPTURE TEXTS FOR SUNDAY SCHOOLS.

- 1. Scripture Texts, gold with col'd pictures, 10 cards \$0 30
2. " " old church style, 12 " 0 40
3. " " modern church style, 12 " 0 30
4. " " " " " " 12 " 0 25
5. " " " " " " 12 " 0 30
6. " " " " " " 12 " 0 40
7. Sunday-school Gems, 6 large cards, 0 40
8. Infant-school Cards, 2 sets, 10 cards in each set, 0 20
9. Bible Alphabet, in black, 25 cards, 0 20
10. " " gold, 25 " 0 25
11. Psalms of David, 10 different psalms on 10 cards, 0 20
12. Ten Commandments, md. church style, 12 cards, 0 25
13. " " in verses, 10 cards, 0 20
14. " " " " 10 " 0 15
15. S. School Treasures, 2 sets, 10 cards in a set, 0 20
16. Premium Cards - The Beatitudes - 6 large cards, 0 60
17. Premium Scripture Texts, 2 sets, 6 large cards in each set, 0 50
18. Scripture Texts, quite new, 12 cards, 0 30
19. " " " " 8 " 0 30
20. Attributes of Christ, 12 cards, 0 30
21. Scripture Texts, quite new, 12 cards, 0 30

REWARDS OF MERIT FOR DAY SCHOOLS.

- 1. Gold borders, col'd picture, space for teacher's and scholar's name, 10 in a set \$0 30
2. Gold and one color, similar to No. 1, 10 in a set, 0 20
3. Printed in one color, 10 " 0 10
4. Motto Rewards, blanks for names, 10 " 0 15
5. " " no blanks, 10 " 0 15
6. Ornamental Picture Rewards, blanks, 10 " 0 10
7. " " " no blanks, 10 " 0 10
8. Same design as 1, cheap edition, 10 " 0 20
9. " " 2, " 25 " 0 25
10. " " 3, " 50 " 0 35
11. " " 4, " 25 " 0 25
12. " " 5, " 25 " 0 25
13. " " 6, " 50 " 0 35
14. " " 7, " 50 " 0 35

ILLUMINATED BOOK-MARKS.

- No. 1 to 6, Bible Texts, 6 different sets, 3 in a set, 0 50
No. 7, Poets - Browning, Shakespeare, Longfellow, 0 50
No. 8, " Bryant, Shakespeare, Tennyson, 0 50
No. 9 to 12, Flower Book-marks, 4 different sets, 0 50

CERTIFICATES.

Sunday-School Membership Certificates.

- 1. Printed in 3 colors, per dozen \$1 20
2. " 1 color, " 0 50
3. " black, " 0 30

Marriage Certificates.

- 1. To receive photographs; gold and tint, 11x14 \$0 50
2. Printed in colors and gold, 11x14 0 30
3. Ornamental design, in black, 11x14 0 20
4. " " " on paper, 6x10 0 10
5. " " " " " " " 0 08
6. " " " " " " " 0 05
7. In black, on note paper, with envelope, " 0 10
8. Similar to No. 1, newest publication, 11x14 0 75

ILLUMINATED MOTTO-CARDS.

Sunday-School Room Cards.

Table listing motto cards with text like 'God is Love', 'Glory to God', 'Stand up for Jesus', etc., with sizes and prices.

MOURNING CARDS.

Blessed are they that Mourn, for they shall be Comforted, 16x23 1/2 1 50

THE BEATITUDES.

After designs by Miss JENNIE LEE.

Table listing Beatitudes with text like 'Blessed are the Peacemakers, &c.', 'Blessed are the Meek, &c.', etc., with sizes and prices.

DAY-SCHOOL-ROOM CARDS.

Table listing day-school room cards with text like 'Charles Dickens's Speech: Boys! Do all the good you can, and don't make any fuss about it', 'Speak the Truth', etc., with sizes and prices.

CHRISTMAS AND NEW-YEAR CARDS.

Table listing Christmas and New-Year cards with text like 'For unto you is born this day, in the City of David, a Saviour, Merry Christmas', 'Glory to God in the Highest, on Earth Peace', etc., with sizes and prices.

ILLUMINATED CROSSES.

Size of each Plate, 11x14.

Table listing illuminated crosses with text like 'Flower Composition Cross', 'Old Church Style Cross (Motto - Glory to God)', 'Modern Church Style Cross (Motto - God is Love)', with prices.

ALPHABETS AND DESIGNS.

Table listing alphabets and designs with text like 'Alphabet Books, containing Patterns of Alphabets, in great variety, colored and black, bound', 'Two Tables of Alphabets, in different styles and languages', etc., with prices.

Designs for Monuments and Headstones.

By R. E. LAUNITZ.

Table listing designs for monuments and headstones with text like '1. Loose plates, in paper cover. \$10 00', '2. Substantially bound, half morocco. 15 00', 'State Pictures, or Drawing School for Beginners. In 6 parts, 16 plates in a part. 0 15'

JUVENILES AND TOY-BOOKS.

Table listing juveniles and toy-books with text like 'Old Mother Hubbard, a new version by RUTH CHESTERFIELD, splendidly illum. 3 00', 'Kinderlieder: German Religious Songs for Children, illustrated. Published by G. W. Seitz, Hamburg. Bound in paper. 1 00', 'Christmas-Stocking Library. Extension books, profusely illustrated in oil colors. Each, 0 25', '1. A Visit from St. Nicholas. 2. Old Dame Duck's Lecture. 3. Story of Hans the Swapper. 4. In the Forest. 5. Who Stole the Bird's Nest? 6. Farm-Yard Story. The same set, put up in an elegant, strong box. A box, 2 00'

Doll Series: Books in the shape of a Doll.

- 1. Little Red Riding-Hood.
2. Robinson Crusoe.
3. Goody Two-Shoes.
4. Cinderella.
5. King Winter. Each, \$0 25

CRAYON PICTURES.

Table listing crayon pictures with text like 'Our Hope. Companion-pictures, after Miss Sawyer, printed on heavy plate paper, 22x28. Our Joy. 1. On white ground, \$1 50', '2. On tinted ground, 2 00', '3. Additional tints in face and hair, 2 50'

Table listing George Washington and Martha Washington companion pictures with text like 'George Washington. Companion-pictures, after Martha Washington. Stuart's paintings. 1. Full life. Size of plate, 21x27. The pair, \$4 00', '2. Half " " " 19x24. " 2 00'

Table listing Abraham Lincoln companion picture with text like 'Abraham Lincoln. After Wilson's painting. 1. 1/2-Life. Plate, 22x28. Proofs, \$2 00', '2. " " Cheap edition, 1 00'

MISCELLANEOUS PUBLICATIONS.

Table listing miscellaneous publications with text like 'Campaign Sketches - 6 sketches by Winslow Homer. Size, 11x14. A set, \$1 50', 'Declaration of Independence, 11x14, 0 25', 'Flags of All Nations, 11x14, 0 25', 'Arms of All Nations, 11x14, 0 25', 'Arms of all the States in the U. S., 11x14, 0 25', 'The Hunting Frolic - puzzle for Sportsmen. 11x14, 0 25'

Table listing Fortune-Telling Flowers with text like '1. For Ladies. Each, 0 50', '2. For Gentlemen. Each, 0 50'

Table listing Games with text like '1. Fortune-Telling, 0 25', '2. Courtship, 0 25', '3. Golins, 0 25', '4. Dissected Figures, 0 25', '5. Snap, 0 40', '7. The Revolutionary War, 0 75', '8. Red Riding-Hood, 0 75'

Psaligraphy: the art of cutting pictures in black paper. Box containing patterns, instructions, and all implements. Per box, 5 00

Table listing Roses and Life with text like 'Roses and Life. Allegorical poem in the shape of a rose, 0 25'

Table listing The Cherubs with text like 'The Cherubs. Photo-lithographic copy of The Cherubs in Raphael's Madonna di San Sisto. Size, 12x16, 0 25'

Table listing American Views with text like 'American Views. Printed in black and tints. Size, 14x9 1/2. Each, 0 50', '1. Catskill Lake and North Mountain. 2. Mountain House, from South Mountain. 3. Castle Rocks, Nahant, Mass. 4. Phillips's Beach, Swampscott, Mass. 5. Steamboat and Railroad Depot, Newport, R.I. 6. Chaos at Nahant, Mass.'

The Poultry of the World. Portraits of 52 species of Fowls, tastefully arranged, with a Key, giving the names of each species represented.

Table listing poultry with text like '1. On heavy plate paper, tinted ground, 2 00', '2. On stout white paper, 1 00', '3. On stout white paper, mounted and varnished, ready for hanging, 1 50'

# Prang's American Chromos.

## LIST OF SUBJECTS.

Early Autumn on Esopus Creek, N.Y. (After A. T. BRICHER)	Size	9½ by	18½ inches		\$6.00
Late Autumn in the White Mountains. (After A. T. BRICHER)	"	9½ by	18½ "		6.00
Six American Landscapes. (After A. T. BRICHER)	"	4½ by	9 "	(Per set)	9.00
Strawberries and Baskets. (After Miss V. GRANBERY)	"	13 by	18 "		7.50
Cherries and Basket. (After Miss V. GRANBERY)	"	13 by	18 "		7.50
Flower Bouquet	"	13½ by	16½ "		6.00
Blackberries in Vase. (After LILLY M SPENCER)	"	13½ by	16½ "		6.00
Fringed Gentian. (After H. R. NEWMAN)	"	6½ by	10½ "		6.00
Easter Morning. (After Mrs. JAMES M. HART)	"	14 by	21 "		10.00
Group of Chickens. (After TAIT)	"	10 by	12½ "		5.00
Group of Quails. (After TAIT)	"	10½ by	14 "		5.00
Group of Ducklings. (After TAIT)	"	10 by	12½ "		5.00
The Poultry Yard. (After LEMMENS)	"	10½ by	14 "		5.00
Poultry Life. { A } (After LEMMENS)	"	5½ by	7½ "		4.50
{ B } (Companions)	"	10½ by	17½ "		6.00
The Kid's Play-Ground. (After BRUITH)	"	12½ by	16½ "		10.00
Corregio's Magdalena	"	7 by	8½ "		5.00
Under the Apple-Tree. (After G. E. NILES)	"	11 by	14 "		1.00
Rest by the Roadside. (Companion pictures)	"	11 by	14 "		1.00
Autumn Leaves — Maple	"	10½ by	14½ "		1.50
Autumn Leaves — Oak	"	10½ by	14½ "		1.50
Wood-Mosses and Ferns. (After ELLEN ROBBINS)	"	7¾ by	9¾ "		3.00
Bird's Nest and Lichens. (After ELLEN ROBBINS)	"	7¾ by	9¾ "		3.00
The Bulfinch. (After Wm. CRUICKSHANK)	"	7 by	9½ "		3.00
The Linnet. (After Wm. CRUICKSHANK)	"	7 by	9½ "		3.00
The Baby: or, Going to the Bath. (After BOUGUEREAU)	"	8 by	11½ "		6.00
The Sisters. (Companion to the Baby)	"	13 by	16½ "		6.00
Dead Game. (After G. BOSSETT)	"	9¾ by	14¾ "		5.00
A Friend in Need. (After F. SCHLESINGER)	"	24 by	16½ "		12.00
The Barefoot Boy. (After EASTMAN JOHNSON)	"	18½ by	12 "		10.00
Sunlight in Winter. (After J. MORVILLER)	"	22½ by	15½ "		7.50
Sunset: California Scenery. (After A. BIERSTADT)	"	18½ by	13½ "		5.00
Horses in a Storm. (After R. ADAMS)	"	18½ by	13½ "		5.00
Our Kitchen-Bouquet. (After Wm. HARRING)	"	18½ by	13½ "		5.00

# Prang's Half Chromos.

The Winter Wren	}	Each	6½ by	8½ inches		\$1.00
The Ruby-Crowned Wren						
The Savannah Sparrow						
The Black-Throated Blue Warbler						
Piper and Nut-Crackers. (After LANDSEER)	Size	10 by	12½ "		2.00	
Piper and Nut-Crackers. (After LANDSEER)	"	6½ by	7½ "		1.00	
May Flowers	"	7¾ by	9¾ "		1.00	
Apple-Blossoms	"	7¾ by	9¾ "		1.00	
Mother's Care	"	8¼ by	11½ "		1.25	
Victory: or, The Remedy worse than the Disease	"	10 by	12½ "		2.00	
Victory. (The same subject reduced)	"	6½ by	7½ "		1.00	
Awakening. (A Litter of Puppies)	"	8 by	11½ "		2.00	
The Twins. No. 1. (Lambs and Sheep)	}	Each	10 by	11½ "		2.00
The Twins. No. 2. (A companion picture)						
Scotch Terrier and Puppies	Size	8½ by	10½ "		2.00	
Lobster Sauce. (Cat caught by a Lobster)	"	9½ by	12½ "		2.00	
Not Caught Yet. (After E. LANDSEER)	"	8 by	12 "		2.00	
Just Caught. (After HERRING)	"	8 by	12½ "		2.00	
The Frightened Ducklings	"	10 by	11½ "		2.00	
Old Dock-Square Warehouse	"	10½ by	14½ "		1.00	
Cocker and Woodcock. (After ANSDALL)	"	8½ by	11½ "		2.00	
Have Patience. (Girl and Dog)	"	13½ by	16½ "		4.00	
Rabbits and Kittens	"	14½ by	17½ "		6.00	
Morning. (After ROSA BONHEUR)	"	12 by	17½ "		5.00	
Evening. (After ROSA BONHEUR)	"	12 by	17½ "		5.00	
*Twelve Views on the Hudson					(Per set)	1.50
*Twelve Views of American Coast-Scenes					"	1.50

\* These two series of miniature pictures are put up in sets of twelve assorted copies, and mounted on white board. Size, 2½ by 4½.